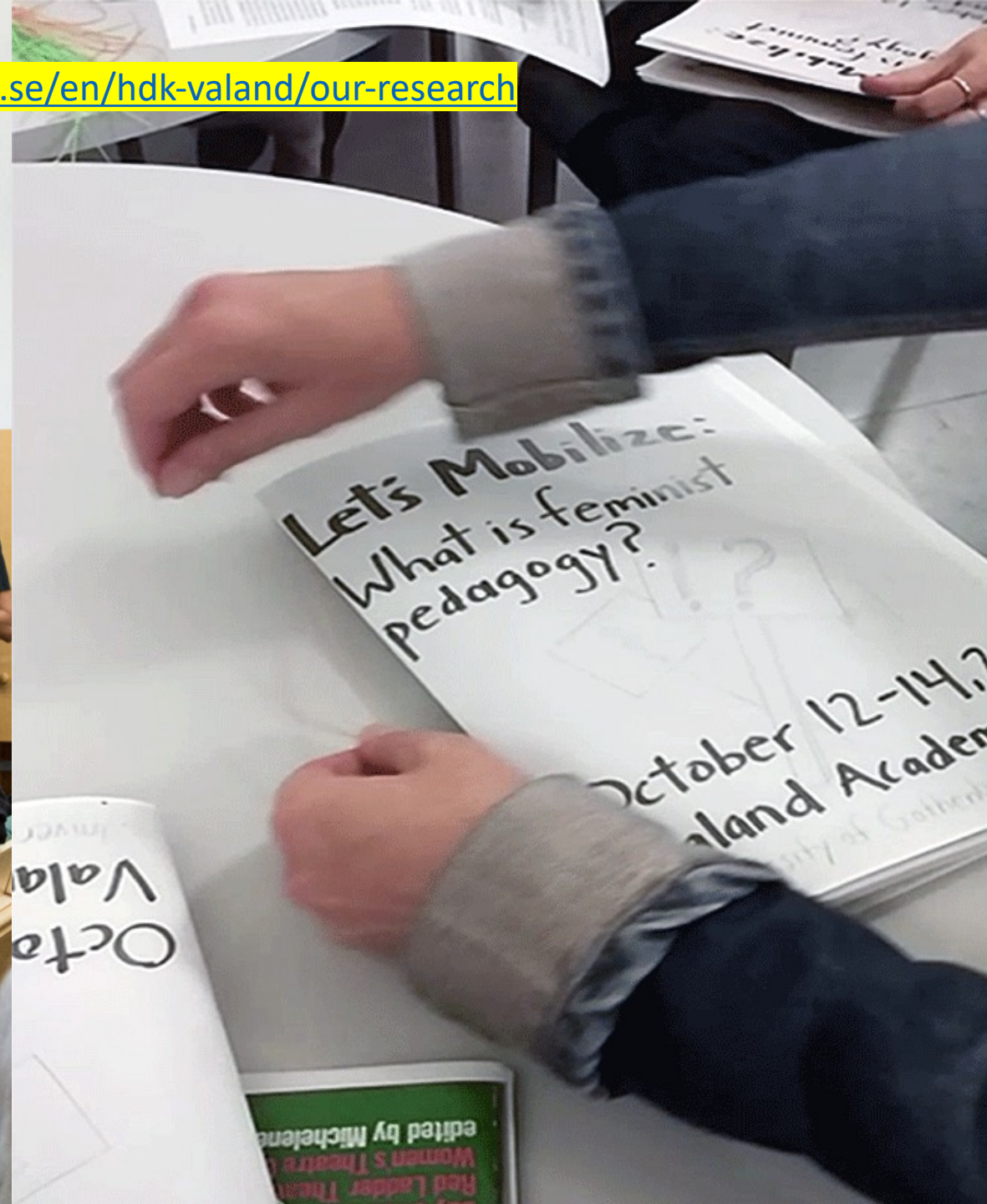# Research environments

In what uncertain places
can we come to not-know something
together?

WELCOME TO THE WEBSITE OF THE SHARE ACADEMIC NETWORK

SHARE is an international networking project comprising 39 partners from across Europe working together on enhancing the 3rd cycle of arts research and education in Europe.

SHARE is jointly coordinated by GradCAM, the Graduate School of Creative Arts and Media (Dublin) and

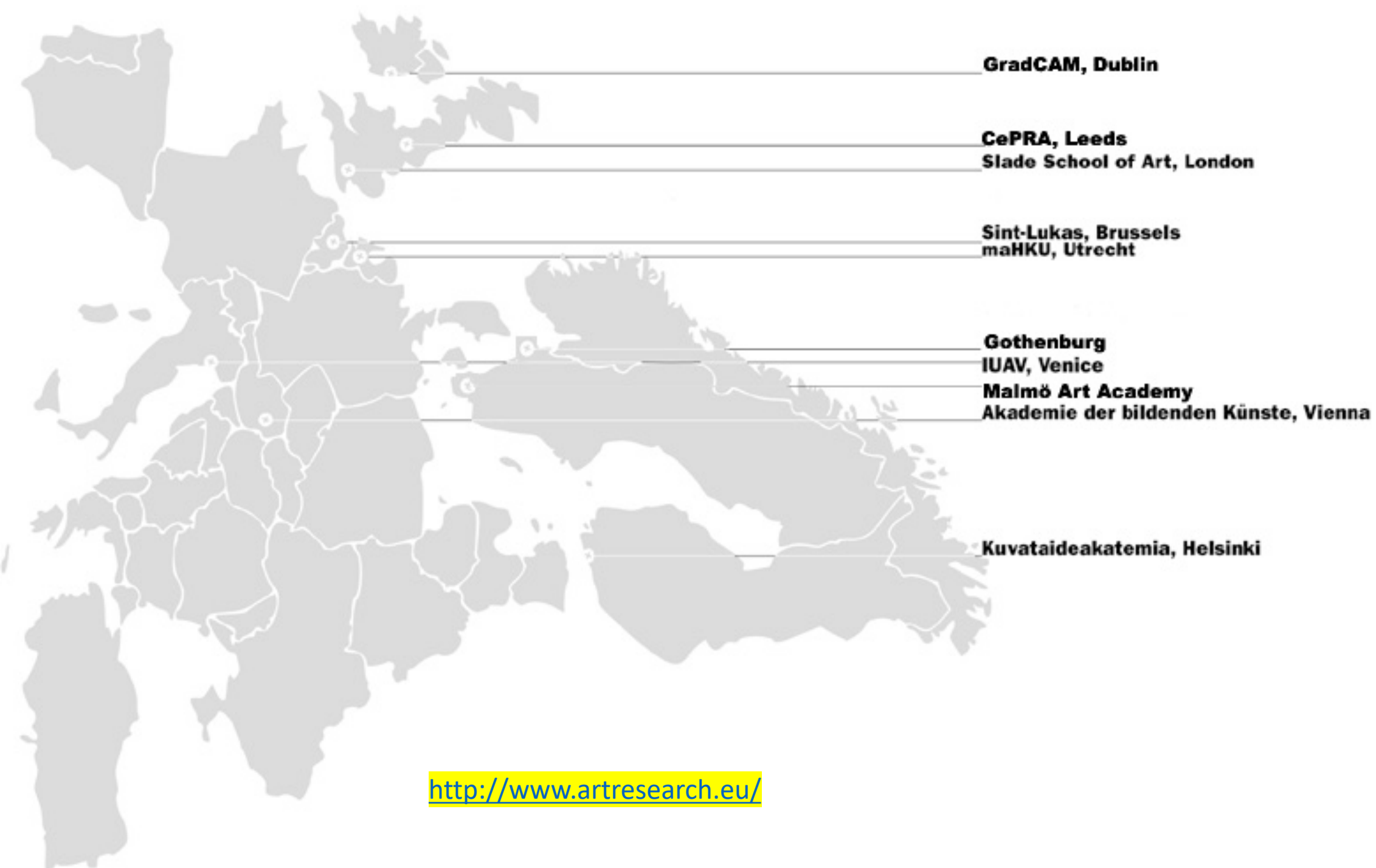ELIA, the European League of Institute of the Arts.

» read more

Work packages

GRADUATE SCHOOLS
work package 1

Expanding existing programmes and networks

DEVELOPMENT 3RD CYCLE EDUCATION
work package 2

Starting new programmes

Developing 3rd cycle arts

ARTISTS + RESEARCHERS + SUPERVISORS
work package 3

A forum for artists, researchers and supervisors

GradCAM, Dublin

CePRA, Leeds
Slade School of Art, London

Sint-Lukas, Brussels
maHKU, Utrecht

Gothenburg
IUAV, Venice
Malmö Art Academy
Akademie der bildenden Künste, Vienna

Kuvataideakatemia, Helsinki

http://www.artresearch.eu/

The conditions that shape and delimit how research unfolds may be seen to include:

- Professional employment:
- Interpersonal:
- Social:
- Infrastructural:
- Economic:
- Cultural:
- Political:
- Physical:
- Ethical:
- Aesthetical:

- Legal:

- Technological:
- Connectivity:

The conditions that shape and delimit how research unfolds may be seen to include:

- Professional employment: How to get a job in research? Terms of employment…
- Interpersonal: What kind of colleagues & relationships? Competitive? Collaborative?
- Social: What kind of status? Where in relation to other societal processes?
- Infrastructural: Library? Laboratory? Studio? State-of-the-art facility? Zoom meetings?
- Economic: Levels, mechanisms and sources of resources? Degree of uncertainty?
- Cultural: Wider national cultural contexts and specific local organisational contexts?
- Political: State and EU policy contexts? Wider politics: liberal, illiberal, wartime?
- Physical: Geographical location? Proximity and distance to different centres?
- Ethical: "Permissive" or highly regulated? Self-policed by community or by authority?
- Aesthetical: Oriented to common sensing or exceptional sensitivities? Professional and slick or rough-and-ready?
- Legal: Risk averse? Highly regulated? Ahead of legislative capture? Intellectual property capture focussed?
- Technological: Print based? Digital publishing based? Big data and automated paradigms?
- Connectivity: Local, national, international, industry partnerships…

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Extremely multi-faceted …

the conditions that shape and delimit how research unfolds
cannot be determined by a top-down diktat.

However, they cannot be determined at a grassroots level or bottom-up way either

Some of these conditions are beyond the academy, beyond the university …

A research environment is a dynamic constellation of changing and moving parts…

Think of the metaphorical source of "environment"
– drawn from the natural sciences –
a dynamic matrix of relations within which an organism unfolds
organisms in turn re-shape these relations…

"Research environment" is a term for signalling
the aggregate of all these processes and factors
conditioning the possibilities for how research practices unfold

- Professional employment:
- Interpersonal:
- Social:
- Infrastructural:
- Economic:
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- Physical:
- Ethical:
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…. but how is "research environment" exactly defined?

…. "research environment" exactly defined?

It tends to be used in very different ways by different players.

It is not a fundamentally contested idea but rather an emergent idea …
being elaborated primarily from organisational studies,
and knowledge management in higher education,
but also by researchers reflecting in their own working circumstances.

And importantly it is a term for policy and planning
at national (e.g., Swedish Research Council)
and international (e.g., ERA – "European Research Area")

.... "research environment" exactly defined?

Research environment grant within artistic research

The purpose of the research environment grant within artistic research is to create added value through collaboration in slightly larger groupings and with a longer term perspective than standard projects can offer. The applicant shall be a constellation of several researchers from different higher education institutions (HEI) and/or different subjects, nationally or internationally, who are working towards a common research goal.

…. "research environment" exactly defined?

European research area (ERA)

The European Research Area (ERA), ERAvCorona action plan, recommendations to EU countries in the European Semester, timeline to revitalise ERA, news

PAGE CONTENTS

What is ERA?

Commission's plan for a new ERA based on excellence

ERA in the regions

ERAvsCorona action plan

Recommendations to EU countries

ERA progress reports

What is ERA?

The European Research Area (ERA) is the ambition to create a single, borderless market for research, innovation and technology across the EU.

It helps countries be more effective together, by strongly aligning their research policies and programmes. The free circulation of researchers and knowledge enables

- better cross-border cooperation
- building of critical mass
- continent-wide competition

ERA was launched in 2000 and a process to revitalise it began in 2018.

.... but how is "research environment" exactly defined?

Sources on the development of the idea:

1950s and 1960s the work of Robert Merton a sociologist of science started to describe science - not primarily in terms of the great "geniuses" who made breakthroughs, but in terms of the social production of knowledge:

- Social origin of scientific knowledge.
- Science and the environing social structure.
- Normative structure and reward system of science.

"science is considered as a social product rather than the product of a few gifted individuals" (Patel, 1975)

Part of this turn to environment as a key condition of new knowledge,
was based on studying conflicts over priority in new knowledge claims

Part of this turn to environment by Merton and others
also links to the idea of "survival of the fittest" and competition for resources.

This competition idea of "environment" became augmented in the 1990s
with changes in world trade arrangements, intellectual property regimes etc.

Post-WWII shift in the degree of collaboration in research e.g.,
increased proportion of contributions by multiple authors as opposed to solo author

The 1992 USA report on "Responsible Science: Ensuring the Integrity of the Research Process" devoted a chapter to describing the contemporary research environment and outlining the most important changes that had occurred over the previous decades (NAS-NAE-IOM, 1992).

"Research environments, or cultures, are thought to be the most influential predictors of research productivity." (Ajjawi, 2018)

Research environment shifting scale
from the "national" to the "institutional" to the "departmental" level

some people will speak of a research environment at the micro scale
of say even 4 or 5 researchers
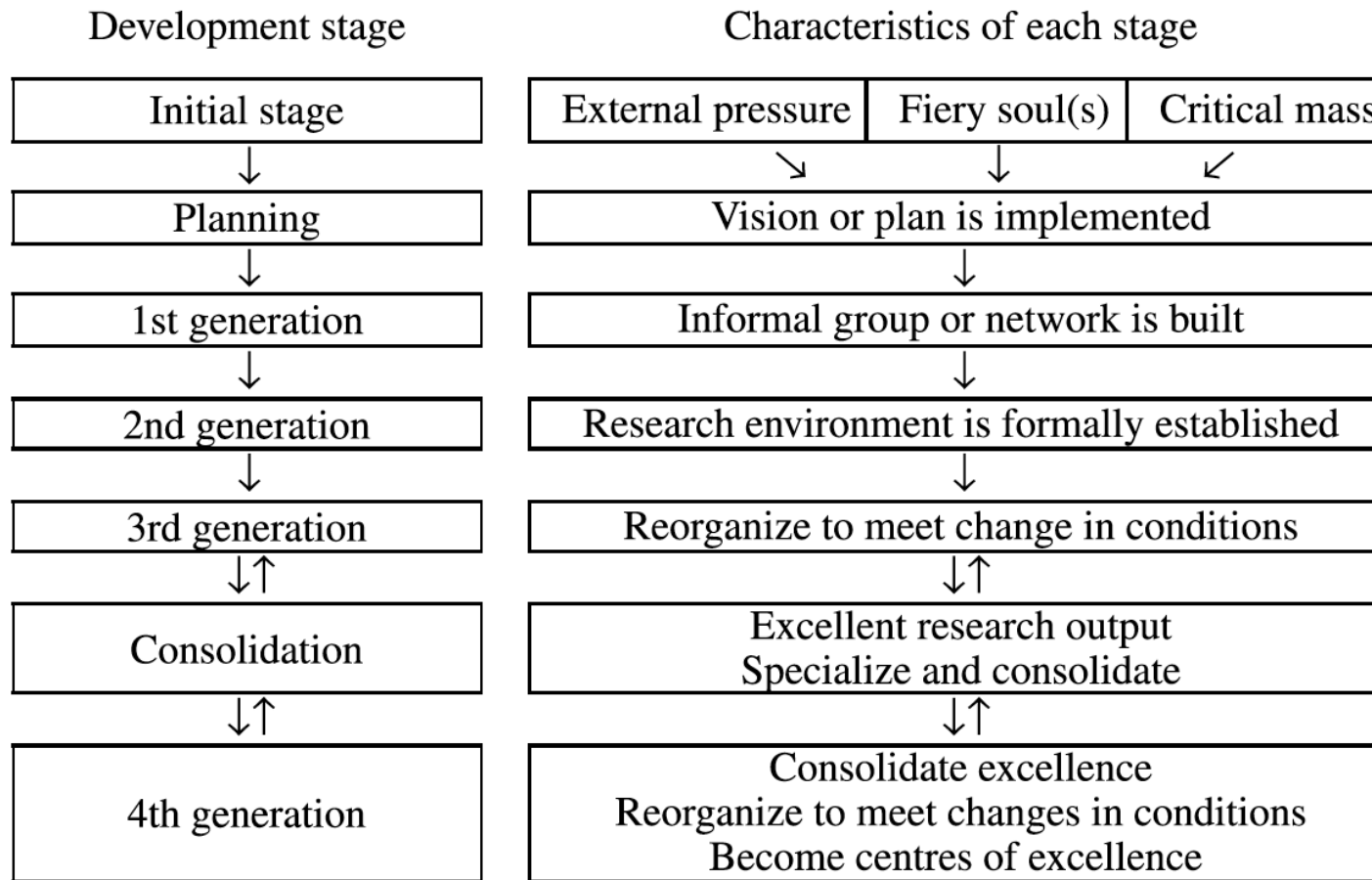
Development stage	Characteristics of each stage		
Initial stage	External pressure	Fiery soul(s)	Critical mass
↓	↘	↓	↙
Planning	Vision or plan is implemented		
↓	↓		
1st generation	Informal group or network is built		
↓	↓		
2nd generation	Research environment is formally established		
↓	↓		
3rd generation	Reorganize to meet change in conditions		
↓↑	↓↑		
Consolidation	Excellent research output Specialize and consolidate		
↓↑	↓↑		
4th generation	Consolidate excellence Reorganize to meet changes in conditions Become centres of excellence		

Note
The arrows illustrate the research environments' possibilities for development between the stages. This implies that they can either advance to the next stage or decline.
See also Figure 2.

Figure 1 *A development model for research environments*

(Krogh Graversen et al, 2005)

Stage	Dynamism at each stage
Initial stage	Either an external pressure, a fiery soul or a critical mass of researchers initiates the start for the creation of a research environment
↓	The vision or plan circulates in the existing research system
Planning	The vision or plan gets support from a group, the management or an internal or external financial source
↓	The vision or plan gathers an official group of researchers around a common research area or subject
1st generation	The research group focuses on a specific research field and uses eventual financial support to form the group of researchers and research expertise
↓	The research group strengthens its standing through quality research that can justify support for creation of a formal research group
2nd generation	The research group is reshaped as a research environment such as a centre, a department or a research unit
↓	The research environment strengthens professionally and organizationally. The original research objectives develop further and become the basis for the environment
3rd generation	The research environment is reorganized based on the original research aims and focuses on dynamism and innovation
↓↑	The research environment raises the research quality to excellence levels
Consolidation	The research environment performs excellence research on an international level because it has succeeded in renewing, developing, and consolidating its research in a dynamic organization
↓↑	The excellent research quality is retained by a dynamic and innovative research environment
4th generation	The research environment produces excellence. It is reorganized, renewed and developed in a continuous process where the aim is to retain and support the excellent position in the international research system

Note
The arrows illustrate the research environments' possibilities for development between the stages. This implies that they can either advance to the next stage or decline. See also Figure 1.

Figure 2 *The dynamism at each stage in the development of research environments towards the level of excellence*

(Krogh Graversen et al, 2005)

different ways of thinking about building a research environment

1. as integration - the production of agreeable spaces for disagreement

recent talk not of "safe" spaces but "brave" spaces …

different ways of thinking about building a research environment

2. as separation - the mediation and/or suspension of wider institutional flows
                 and protocols for temporary autonomous zones of practice.

The tempo of research is often very different to the tempo of teaching, semesters,
and summer leave etc…

Some researchers just want time alone to "get on with it"
and to be away from teaching, away from meetings, away from administration

Some research centres conceived as a space apart

different ways of thinking about building a research environment

3. as dramaturgy for the performance of research tasks to unfold.

Setting up a space for research to manifest, to show itself, to perform...

Research audits are a form of this dramaturgy

...but also "research weeks" "festivals"

this is

Research Week 2021

Research Week
24–27 March 2021

| Watch the live-stream |

Kungl. Konsthögskolan
Flaggmansvägen 1
111 49 Stockholm

RW00: Nurturing a research environment   https://kkh.se/en/public-program/events/research-week-2021/

Research Environments
Das Bewerten und Verwerten künstlerischer Prozesse
Reflections on the Value of Artistic Processes

Weltweit nimmt das Angebot postgradualer Programme für Künstlerinnen und Künstler zu. Damit reagieren die akademischen Institutionen zum einen auf das Bedürfnis Kunst, Wissenschaft und Forschung enger miteinander zu verbinden. Darüber hinaus aber bilden sich komplexe kreative Forschungsumfelder des Teilens, Präsentierens, des Bewertens und Verwertens von künstlerischen Prozessen heraus. Der Austausch über diese Prozesse, das Artikulieren und Reflektieren werden zunehmend als zentraler Bestandteil vieler künstlerischer postgradualer Programme weiterentwickelt. Doch was sind die konkreten Möglichkeiten solcher Programme? Was bedeutet es für beide Seiten, wenn sich Kunst und Wissenschaft begegnen? Welche

Postgraduate programmes for artists are on the increase all over the world. On the one hand, this constitutes a response by academic institutions to the need to forge closer connections between art, science and research. On the other, these programmes have given rise to complex creative research environments that provide opportunities to share, present, evaluate and make use of artistic processes. Exchanging ideas and articulating and reflecting on the processes of artistic work have in recent years started to become a key component of many postgraduate programmes offered in international arts education. But what do such programmes offer in practice? How are art and science affected when they encounter one another? What potential does a

some challenges	make the idea of research environment useful and not a "fetish"
	balance bottom-up and top-down actions
	not make the environment overly-dependent on one individual
	but don't undervalue the importance of individual agency
some risks	over-developing "system" when "activity" is under-developed
	short-term-ist, reactive, trying to do too much too soon
	but then another risk of not being ambitious enough…
some strategies	step wise approach – not everything at once…
	"internal" authentic discourse (not rhetorics or abstractions)
	well-defined structures with distributed agency & decisions
some successes	the collective seminar format
	the integrated doctoral researcher
	national and international cooperations
some failures	bringing people along, establishing shared understandings
	not valuing service research work sufficiently …

ART
SCHOOL
(PROPOSITIONS FOR
THE 21ST CENTURY)

edited and with an introduction by Steven Henry Madoff

Editors – Henk Slager, Ingrid Elam, Johar
Öberg

Ours is a time when all traditional forms
judgement and evaluation are put into
question, into doubt, are subverted whe
this be a matter of the judgements of ex
critics, of courts, Academia, the Church
simply "men" and "women". Judgement
seen as one more symbolic construct an
others. It has been torn down from its
"theoretical" position, and transformed i
contested practice among other contest
practices. But nonetheless it is practiced
Judgement is operative within the giddy
violent flows of what is variously dubbed
modernity, liquid modernity, the
contemporary, the era of globalization o

In what uncertain places
can we come to not-know something
together?